

Toys by Artists



SPONSORED BY BONNIER INTERNATIONAL DESIGN



Contents

Toys by Artists

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Bonnier International Design
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Introduction

Bonnier International Design has commissioned a group of artists to invent and design a collection of toys.

The idea behind this project was to tap the inventiveness of a group of people who are visually articulate, and to involve them in making works for a practical as well as an intellectual use.

In each case the artist made a design and supervised its progress through the stages of making of the prototypes and the final manufacturing.

Although in the past many artists have made playthings for their children, or as multiples, or play objects for adults, this is the first time that a collection of toys by international artists is being distributed on a world-wide basis.

The toys can be bought at a wide selection of stores and will be on exhibition at many museums throughout the world.

Thirty-five artists were invited to participate in this project during the summer of 1971, and these toys are the first to be put in production.

The artists involved are:

Enrico Baj, Milan
Luis F. Benedit, Buenos Aires
Eugenio Carmi, Milan
Alik Cavaliere, Milan
Jean-Michel Folon, Paris
Milton Glaser, New York
Giorgio Scarpa, Oristano, Sardinia
Niki de Saint Phalle, Paris
Takis, Paris
John Wood, Manchester

Introduction

The purpose of this study is to investigate the effects of the proposed system on the performance of the participants.

The study was conducted in a controlled environment, and the results are presented in the following sections.

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Enrico Baj



Biography

Born in Milan, 1924. Studied at the Brera Academy of Art and at a college from which he graduated in law.

In 1951 started the Nuclear Art Movement, and a year later published the first manifesto on Nuclear Painting. He was involved in making a 'nuclear film' with effects of stains of emulsified colour and fumes from dry ice. Later he supported the 'Mouvement pour une Bauhaus imaginiste', and founded the magazine 'Il Gesto'. Baj also started writing for many avant-garde publications including 'Phases', 'Boa', 'Edda', 'Direzioni', and 'Bokubi'.

During the middle 1950s he began to work with collage and assemblage techniques.

In 1956 he met Piero Manzoni, whose work he admired, and Yves Klein, and collaborated with them both on various avant-garde projects and experiments.

In 1957 Baj edited and published the manifesto 'The End of Style'. His last manifesto was the 'Manifeste de Naples' in 1959.

1959 also marked the last issue of 'Il Gesto' dedicated to 'Interplanetary Art'. Meanwhile he started using heavy water, which is obtained by emulsifying synthetic paint with distilled water. Also that year Baj started using pieces of mirror, broken and reassembled, in his work. The 'mirror period' was followed by the 'furniture period' (1960-1962).

In 1962 he went to New York where Arturo Schwartz introduced him to Marcel Duchamp, and later to André

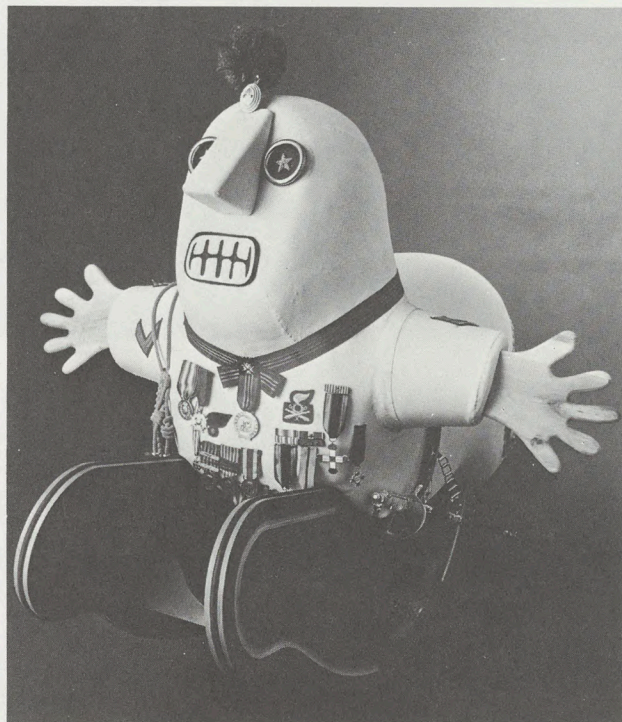
Breton. From that moment Baj started to work more frequently with French and Italian poets.

In 1963, with Raymond Queneau and others, Baj founded the Milan Institute of Pataphysics.

1963-1966 he spent much time in Paris having been lent a studio by Max Ernst.

In 1966 Baj became interested in multiples and 2 years later started to consistently use plastics.

In 1969 he completed a series of works for the exhibition 'Baj chez Picasso'. Later he became concerned with aspects of pointillisme and painted his own version of Seurat's 'La Grande Jatte', which was followed in 1971 by a double version.



The Rocking General

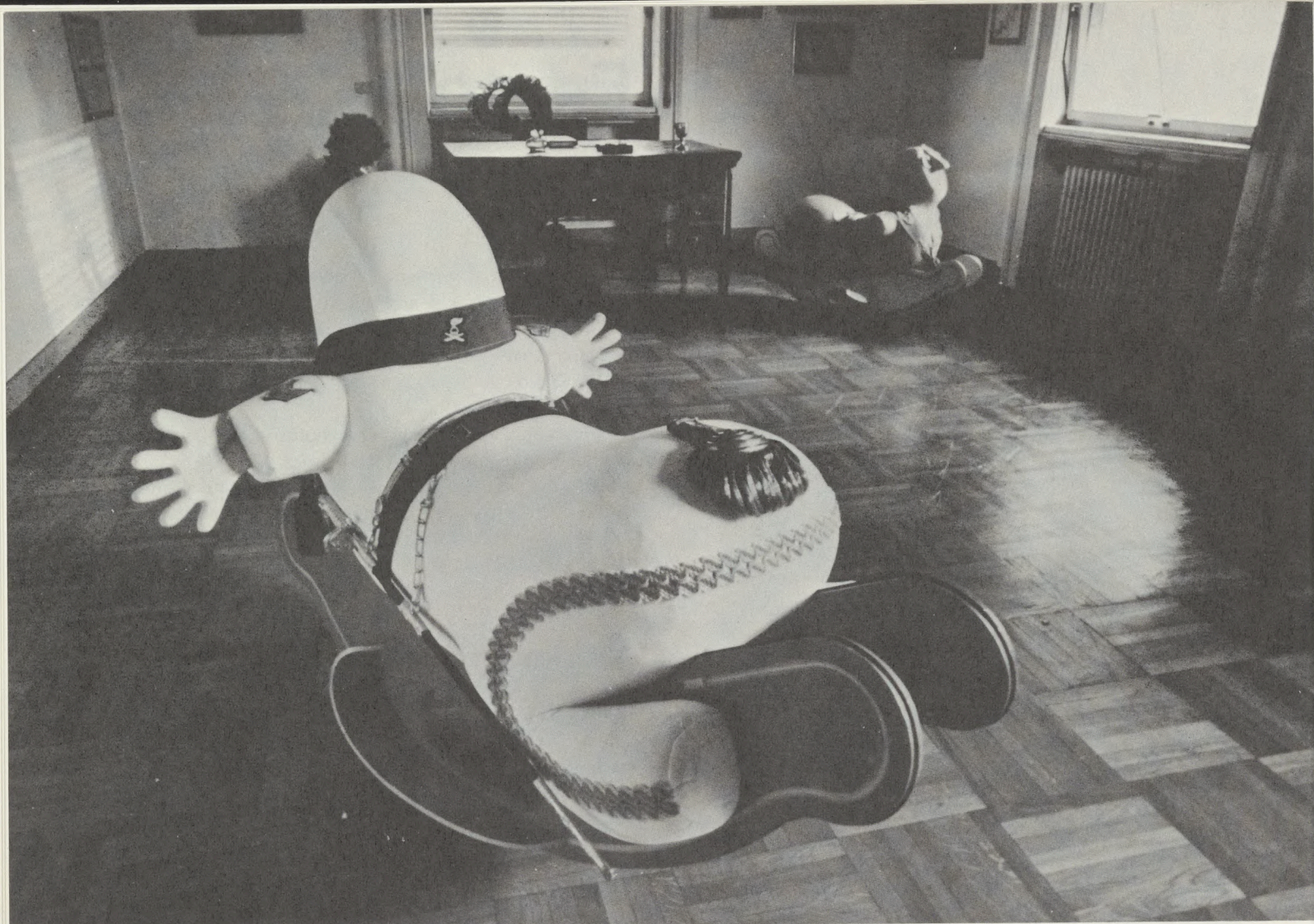
Enrico Baj writes:

'After punching the General, the real solution was to ride him.

In fact if the first reaction in front of the Authority is to hit it, when the first impetus has passed, we will discover it is much more convenient to be able to dominate the Authority, and especially, the General. It will give you much more confidence in yourself.

'For that purpose, I've made the 'Rocking General' which allows everybody to mount a General like a common horse and to flog it too.'

The Rocking General is produced in a limited edition of 100. It is signed and numbered by the artist.

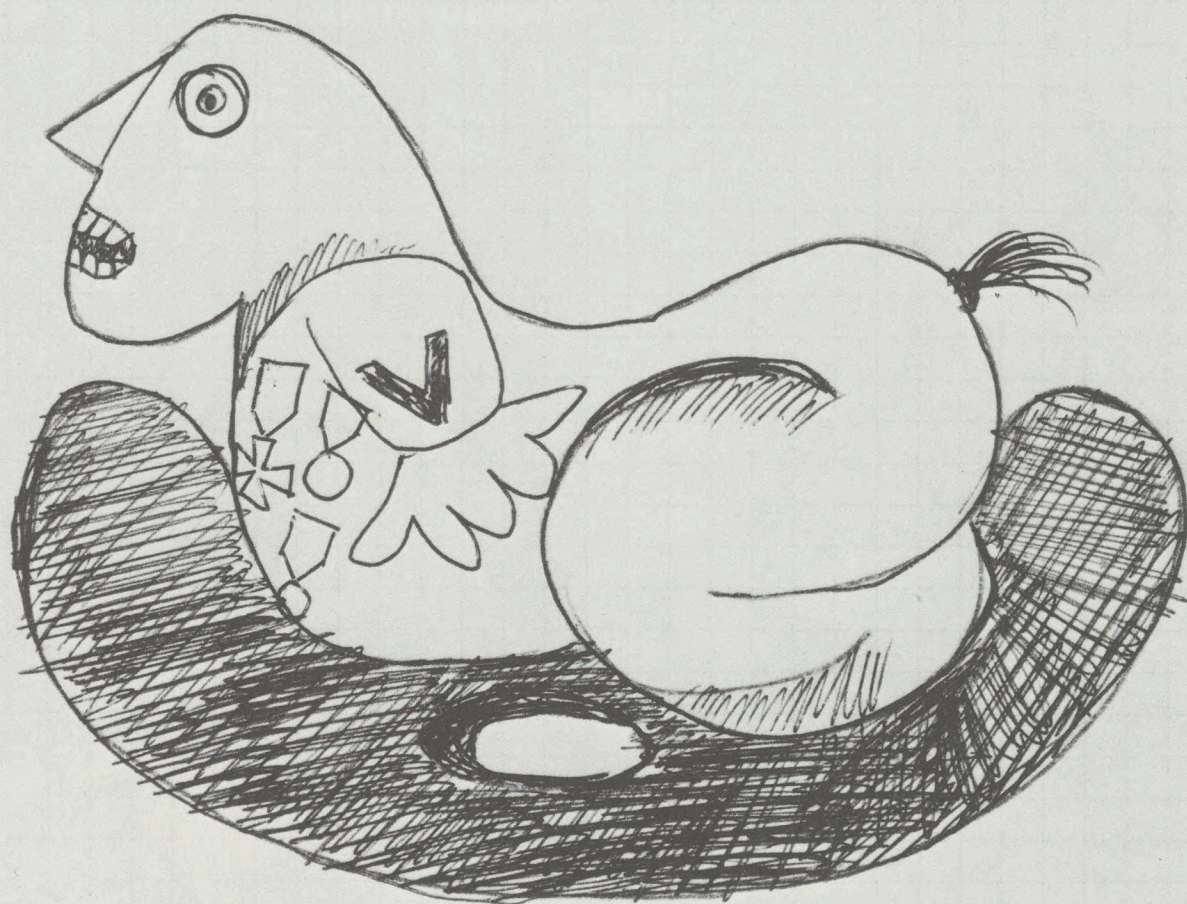


A sketch for the Rocking General ►



After punching the general, the real solution was to ride ~~the~~ him.

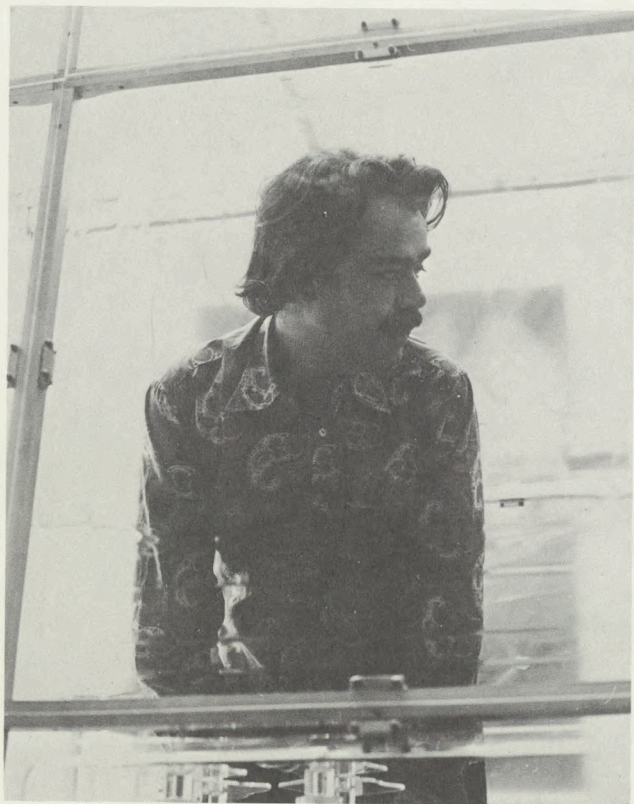
In fact of the first reaction in front of the Authority is to hit it, when the first impetus has past, we will discover



much more convenient to be able to dominate the Authority and especially the general. It will give you much more confidence on yourself.

For that purpose, I've made the "rocking general" with allow to everybody to mount a general like a common horse and to flog it too too.

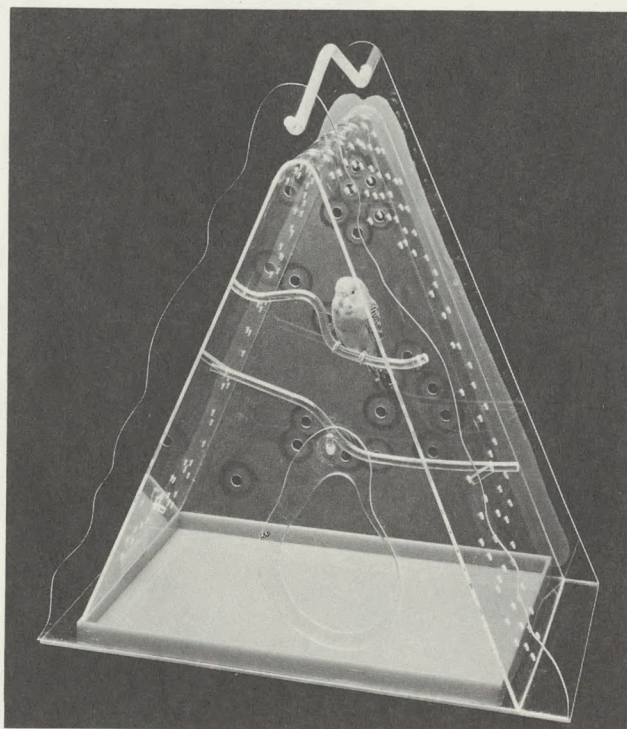
Luis F. Benedit



Biography

Born in Buenos Aires, 1937. Graduated as an architect from the University of Buenos Aires in 1963. In 1960, he devoted himself exclusively to painting on canvas using industrial enamels and depicting narrative subjects akin to children's illustrations. The works between 1961-67 invariably feature animals, architecture, fantastic landscapes and mechanical figures. In Buenos Aires he showed paintings of animals, with the same live animals living in the large hollow frames. He then became interested in designing 'habitats' for these animals. He has exhibited widely both at home and abroad. In 1966 in Buenos Aires at the Museo de Arte Moderno, in a space of 200 square meters and in 9 scenes, he presented 'Barba Azul' (Bluebeard), based on the plot of the famous story. In 1967-68 he lived in Rome on an Italian Government scholarship. He began to study the possibility of transforming the natural habitats of men and animals. In 1968, back in Buenos Aires, he presented his 'Micro Zoo' exhibit at the Galeria Rubbers. This show both represented and presented animals. It included an artificial beehive with bees which flew through a hole in the wall and out into the street in search of food, several transparent plexiglass anthills and various containers with birds, turtles, fish and lizards. He also showed plants and vegetables in various stages of germination and growth. In 1970 he represented Argentina at the XXXV Venice Biennale where he showed, as a principal work, 'El

Biotron', an aluminium and plexiglass construction with 4,000 live bees flying inside. The insects could choose between feeding in the nearby gardens or from 25 artificial flowers which dripped sugar under the control of an electronic system. One-man exhibition at the Museum of Modern Art in New York, November 1972. He lives in Buenos Aires.



Bird Habitat

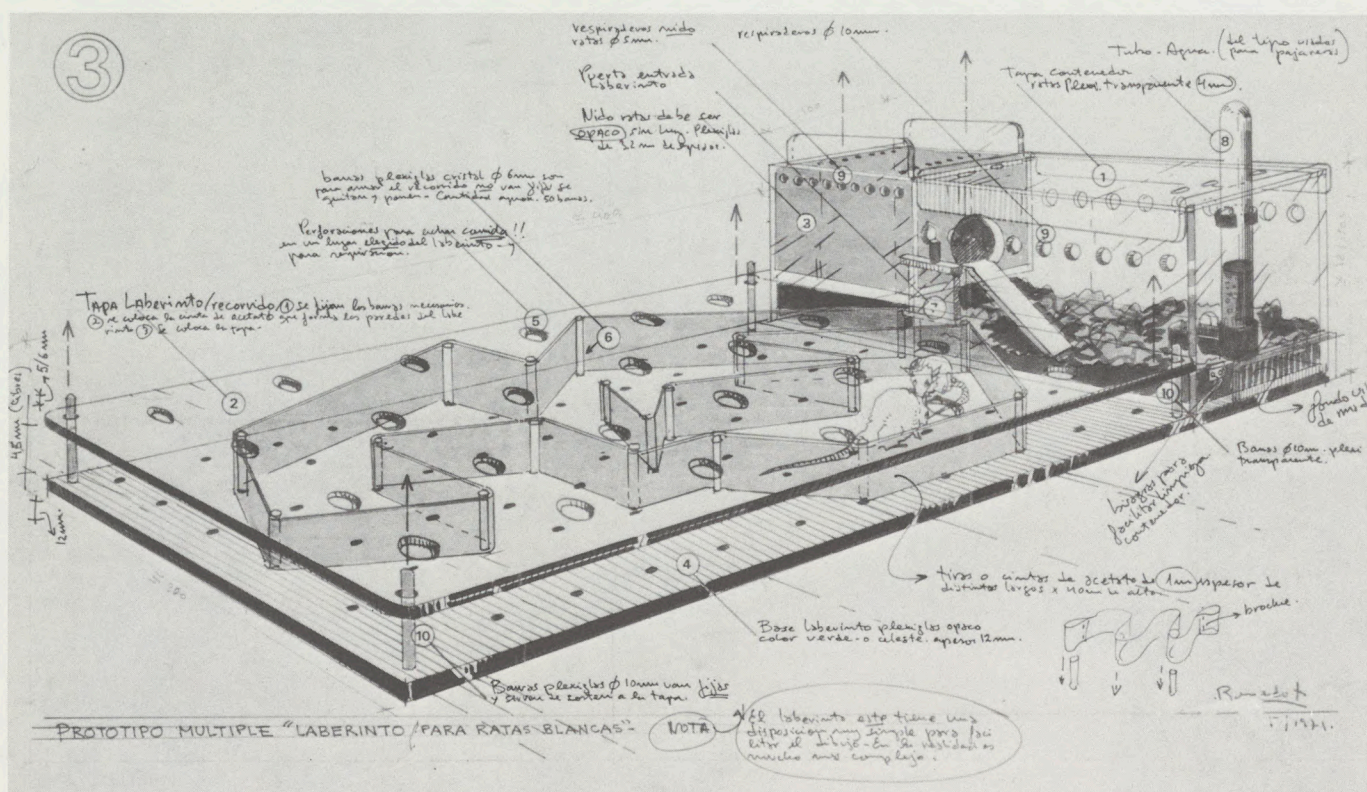
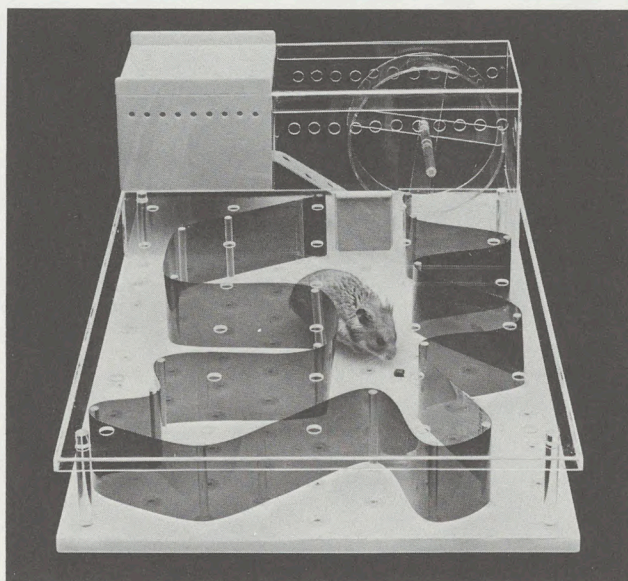
'The Habitats which I have designed are physical spaces inhabited and explored by their protagonists (the animals) under our eyes. They are eminently didactic objects whose principal value is the display of certain types of behaviour which our urban civilization normally prevents us from observing. They are intended either as simple containers of animal life or as operative spaces through the use of labyrinths. As the animals solve the labyrinth problem we can observe their entire learning process, and also alter the complexity of the problem by making changes in the course. We can thus draw our own conclusions from this confrontation of the natural and the artificial.'

The Bird Habitat is made of Plexiglass. It is in the shape of a prism 20 1/4 inches high with a base of 18 1/4 x 10 inches (51.5 x 46 x 25.5 centimeters). The two sides, the bottom, and the front are clear. Just above the base is a blue tray which slides out for cleaning. The rear wall has many colours — brown, green and blue which resemble the tones of the forest. The unit weighs 6.6 pounds (2.7 kilos).



Hamster Habitat

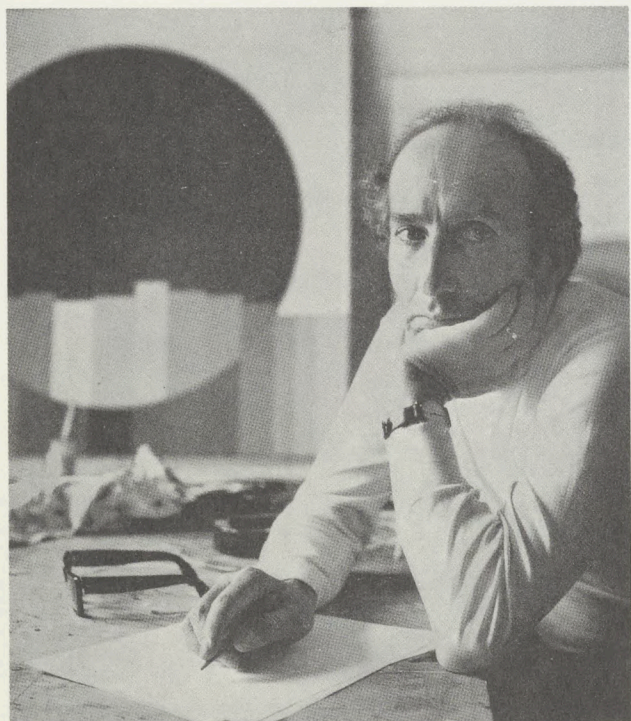
The Hamster Habitat is made of the finest Plexiglass. The house unit is in orange, the bottom of the base is soft white, and all other structural parts are clear except for the movable maze which is made of a dark flexible plastic. The maze unit can be reconstructed at will. The unit is designed for easy cleaning. The dimensions are 6 $\frac{3}{4}$ x 15 $\frac{5}{8}$ x 25 inches (17 x 39 x 62 centimeters).



A working drawing for the Hamster Habitat



Eugenio Carmi



Biography

Born in Genoa, 1920. After taking a degree in chemistry at the Zurich Polytechnic, he became a pupil of Felice Casorati in Turin in 1948.

1950-56 he worked almost entirely in advertising, in 1958 he confronted the problem of the corporate image, working as art director first with Cornigliano and then with Italsider until 1965. There he concentrated on visualizing the role of printed matter in industry.

In 1957 he won the international poster prize at the 11th Milan Triennale.

From 1958 to 1960 he experimented with stove enamel on steel. His large works of that period are on the transatlantic liner 'Leonardo da Vinci'.

In 1960 he worked with steel and iron in a factory and collaborated with Kurt Blum on a documentary, 'Man Fire Iron', shot in the Fiat factory in Turin and at the Cornigliano Steelworks. He exhibited a steel sculpture in Spoleto weighing one ton made at the Italsider factory.

In 1963 he began a series of new fairy tales for children with social content and became one of the founders of the Boccadasse Cooperative Group.

A year later he designed a series of images made of tin plate, printed by lithography, he also constructed a steel sculpture weighing 9 tons for the new Naples Polytechnic.

In 1965 he gave seminars at Carbondale, Illinois and at the University of Southern California in Los Angeles.

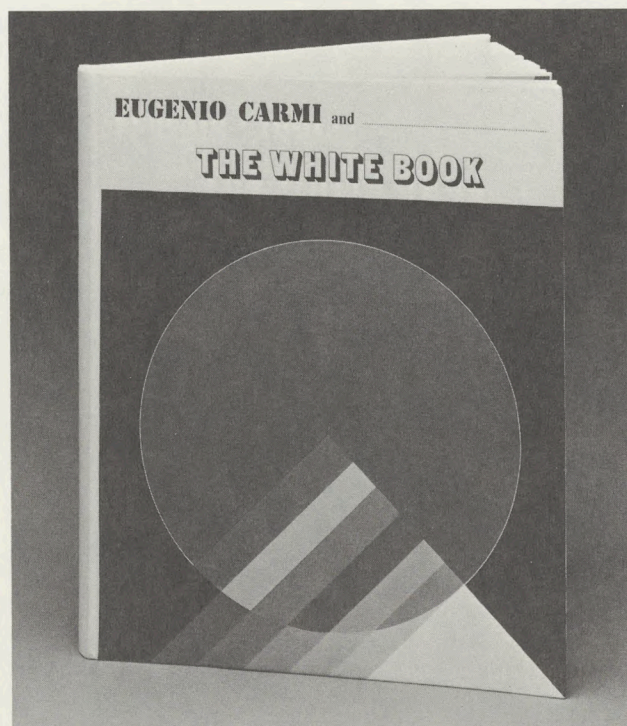
In 1966 Carmi collaborated on a book — Stripsody — with Umberto Eco and Cathy Berberian — sequential sound poems expressed visually — and a year later started his first multiple paintings and constructed his first electronic sculpture for the Venice Biennale.

He also made a cybernetic sculpture — Carm-o-matic — for

the Cybernetic Serendipity exhibition in London in 1968. He has held exhibitions throughout the world including at the Musée d'Art Moderne de la Ville de Paris and at the Lodz Art Museum in Poland, both in 1971.

His works have included children's books, safety posters for factories, prints of all types, imaginary environmental signals, non-functional multiples, fabric design and electronic sculptures.

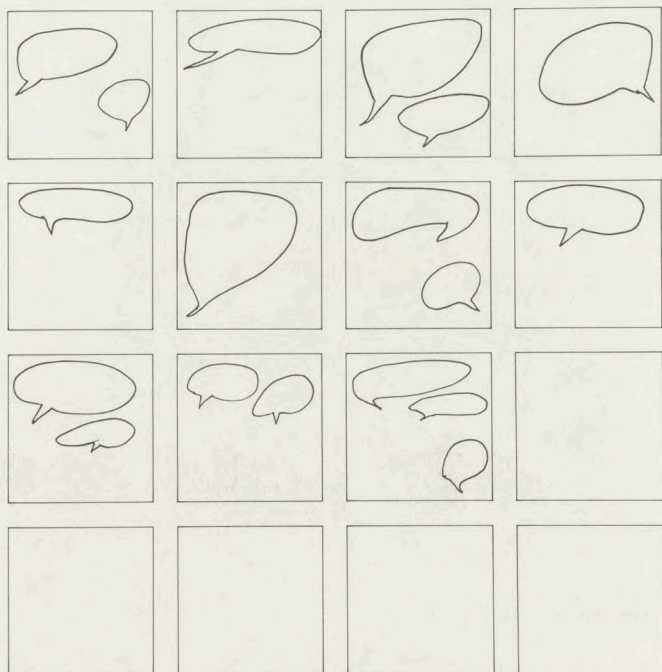
He lives in Milan.



The White Book

'I manufacture images, just as others manufacture cars, television sets, and soup cans. I call my images, imaginary signals. They invite people to look and to use their imagination. Everything is an image or signal that invites us to look and think. My 'White Book' is a collaboration between me and the children. They will follow me and fill the pages of this 'Art Book' with their own 'Art'.' Eugenio Carmi encourages the child to participate in the adventure of making a book. There are no rules, only some beautiful pictures by Eugenio himself, suggestions, comments, and a great deal of encouragement. The White Book is a coffee-table book such as most children are never allowed to touch, let alone draw in.

AESOP



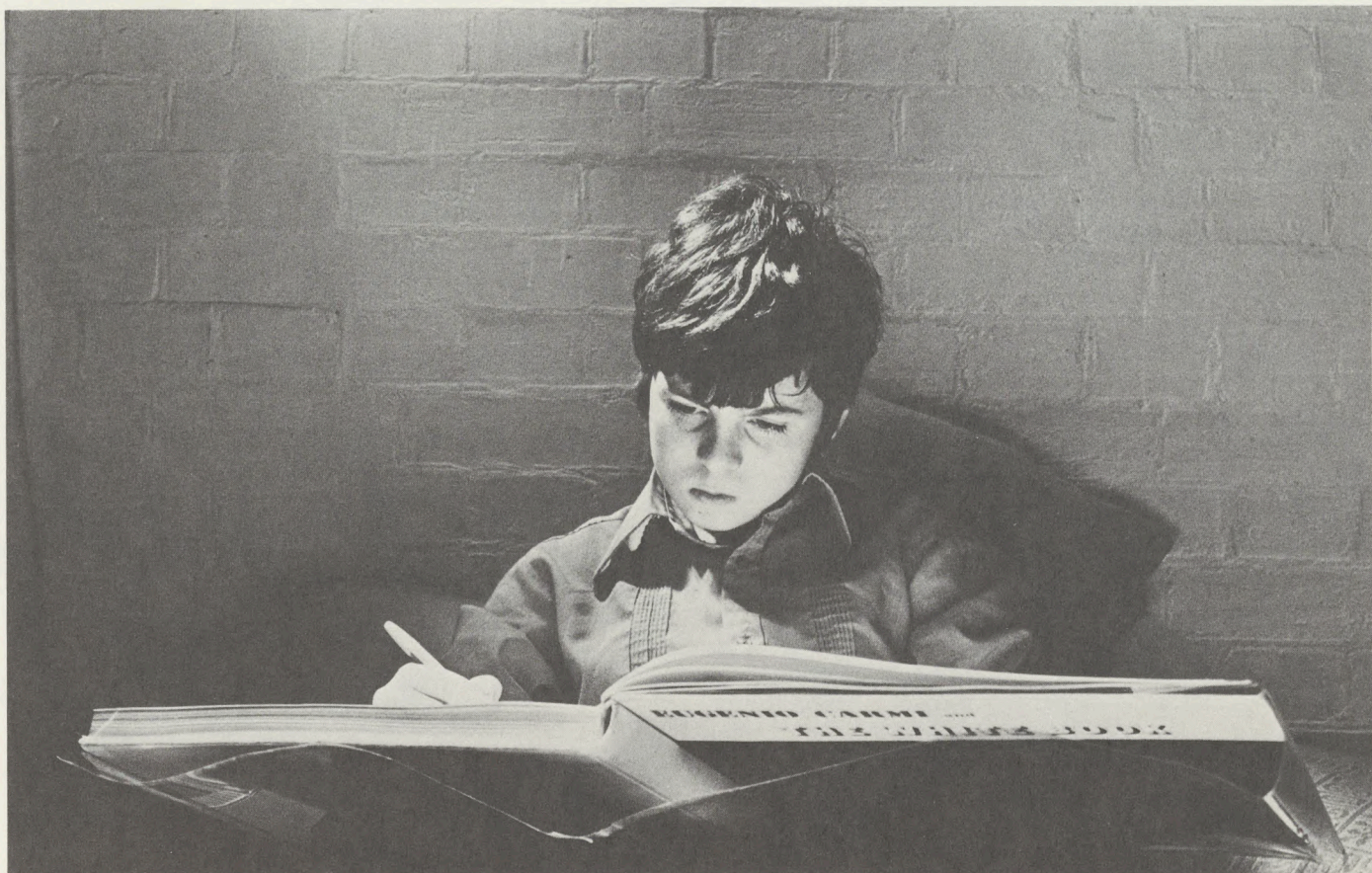
The crab and her mother

DON'T WALK CROOKED, SAID AN OLD CRAB TO HER CHILD.
MOTHER, SAID HE, IF YOU WANT ME TO LEARN, WALK STRAIGHT; AND SEEING YOU I WILL DO THE SAME.

The Miser

A MISER CONVERTED HIS ENTIRE ESTATE INTO A LUMP OF GOLD, WHICH HE BURIED IN A CERTAIN PLACE TOGETHER WITH HIS MIND AND HEART. EVERY DAY HE USED TO GO AND LOOK AT IT: BUT ONE OF HIS WORKMEN, HAVING SPIED UPON HIM AND DISCOVERED THE SECRET, DUG UP THE INGOT AND CARRIED IT OFF. WHEN THE MISER PAID HIS NEXT VISIT AND FOUND THE EMPTY HOLE, HE BEGAN TO HOWL AND TEAR HIS HAIR. A PASSER-BY, SEEING HIM IN THIS SORRY STATE AND LEARNING THE CAUSE, REPLIED: MY DEAR SIR, DON'T BE SO UPSET, FOR WHEN YOU HAD YOUR GOLD IT WAS NOT REALLY YOURS. TAKE A STONE AND PUT IN THE SAME PLACE, AND THEN IMAGINE IT'S YOUR GOLD, IT WILL SERVE YOU JUST AS WELL; AS FAR AS I CAN SEE, THOUGH YOU POSSESSED THE GOLD, YOU MADE NO USE OF IT.

Two pages from The White Book



Alik Cavaliere



Biography

Born in Rome, 1926. In 1938 moved with his family to Milan. After completing the courses at the Accademia di Belle Arti di Brera (with Marino Marini), he continued with classical studies at the University of Milan.

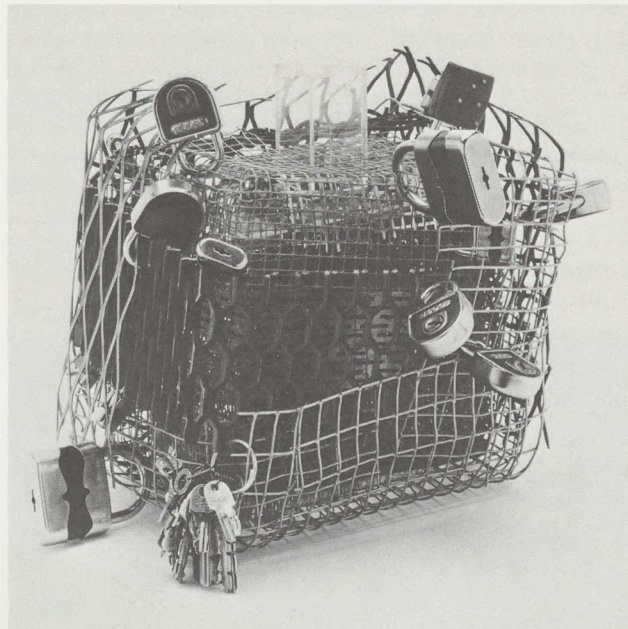
He worked for many years in a studio in Bottonuto, a notorious district which no longer exists. His studio consisted of a very extraordinary space — a labyrinth winding its way between doors, windows, skylights, and incorporating a semi-abandoned shop.

Today, Cavaliere works in a garden — something of an oasis in an industrial city like Milan — cultivating flowers and fruit trees and breeding animals.

Since May 1945 — date of his first group exhibition — Cavaliere has taken part in art exhibitions in many countries, and had a one-man show at the XXXII Venice Biennale.

Some of his sculptures belong in series, e.g. *The Forbidden Games*, *Metamorphosis*, *Adventures of Gustavo B*, and *Trees*, the last inspired by the *De Rerum Natura* of Lucretius. The most recent sculptures by Cavaliere involve the idea of performance — something like a theatre sculpture with ambiguous environments, somewhere between illusion and theatre.

Since 1956, Cavaliere has been teaching at the Accademia di Belle Arti di Brera.

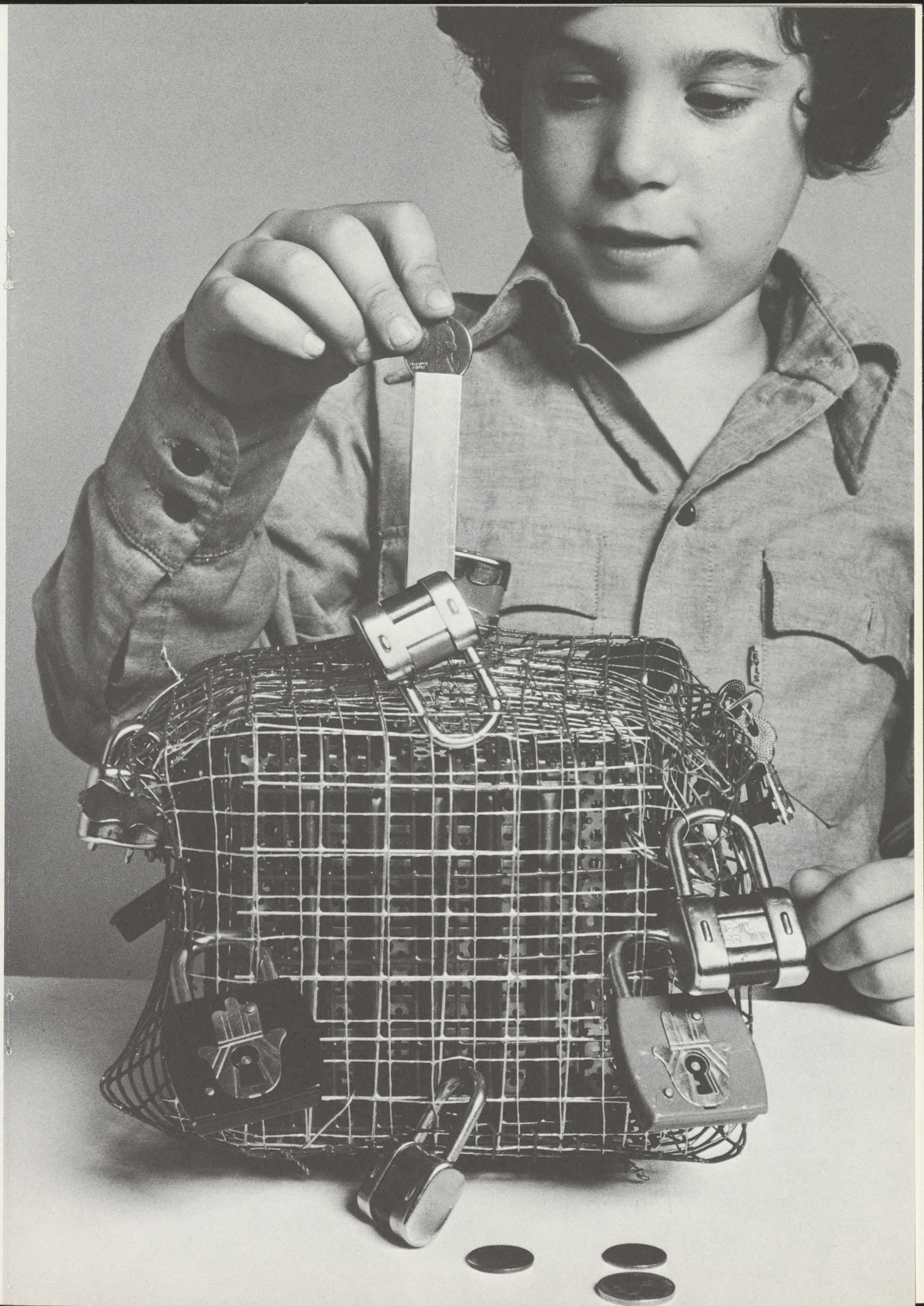


The Money-Box

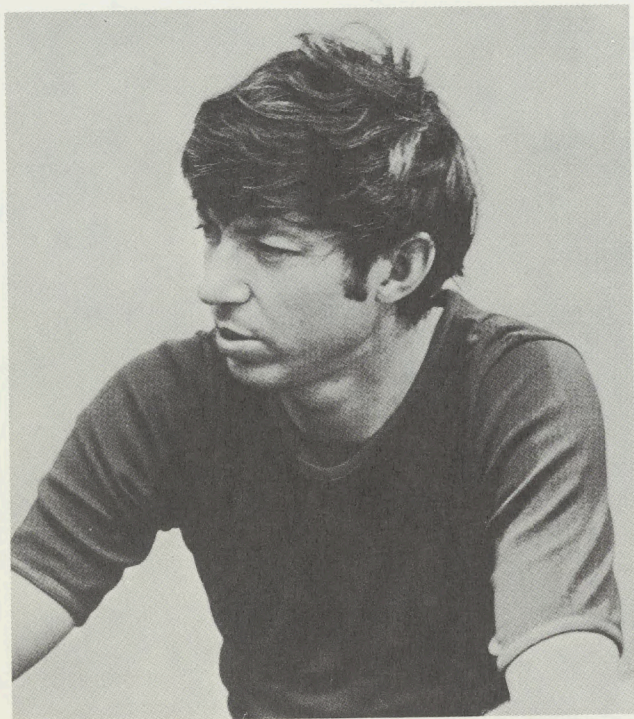
'The Money-Box corresponds a little to my childish attitude towards money. It deals with the desire to keep money (if one has it). This is a game which involves a Machiavellian protection of the 'capital' in a world where even toys for children and works for friends are made in exchange for money. (I myself, unfortunately or luckily, shall spend it all immediately, without having time to use the Money-Box.) But protecting the money is only a matter of appearances — to open the box it is only necessary to stop being lazy and to undo the locks and dispose of the money. (It is not always so in life, but this must not be told the children.)'

The Money-Box is made of eight to eleven different types of wire, steel and iron gratings.

The 'fencing' is held together by twelve different locks. The keys are attached to one of the top corners. Each unit is hand formed and therefore varies in exact size. Generally, the dimensions are 8 x 7.2 x 10 inches (20x18x25.5 centimeters). The weight is 3.5 pounds (1.6 kilos)



Jean-Michel Folon



Biography

Born in Brussels, 1934.

He gave up his architectural studies for drawing.

His drawings — most of them in colour — are chiefly inspired by the ultimate absurdities of life. 'Humour', as he defines it, 'is the refusal to speak of tragedy in tragic terms.' He has had drawings in a number of magazines including 'Holiday', 'Fortune', 'Graphis', and has done covers for 'The New Yorker' and 'Time'.

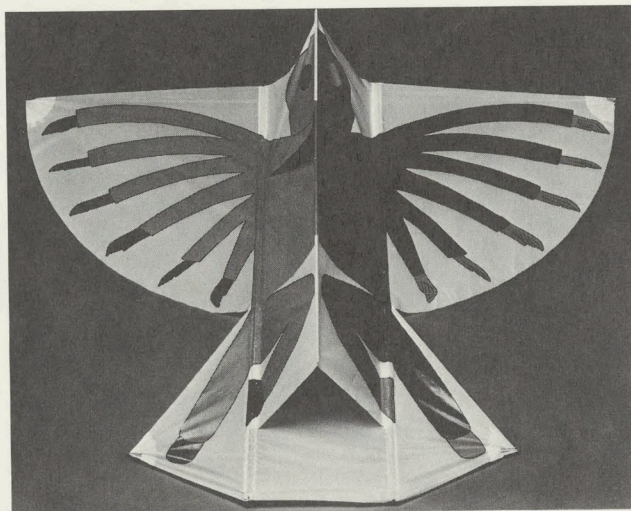
In 1956 he won the first prize at the Third Triennale of 'Humour in Art' in Italy.

In 1967 he exhibited at the Paris Biennale, worked on a film by William Klein entitled 'Who are you, Polly Magoo?' and did a two-minute short, 'Le Cri', with Alain Resnais. He participated in the audio-visual research of the theatre run by Jean-Marie Serreau and Andre Perinetti. With the Italian writer Giorgio Soavi he designed a book, 'Le Message', and directed a film scripted by him.

In 1968 he made a cartoon film for the research department of the French Television Network, painted on glass a luminous pin-ball game for William Klein's film 'Mr Freedom', and designed a booklet published in New York's Museum of Modern Art. For the Milan Triennale he painted a strip of polyester 36 yards long, with five hundred luminous points, and made a big 'environment' for the 1970 World Fair at Osaka.

He has exhibited in Europe and America and held a retrospective exhibition at the Musée des Arts Décoratifs in Paris 1971/72.

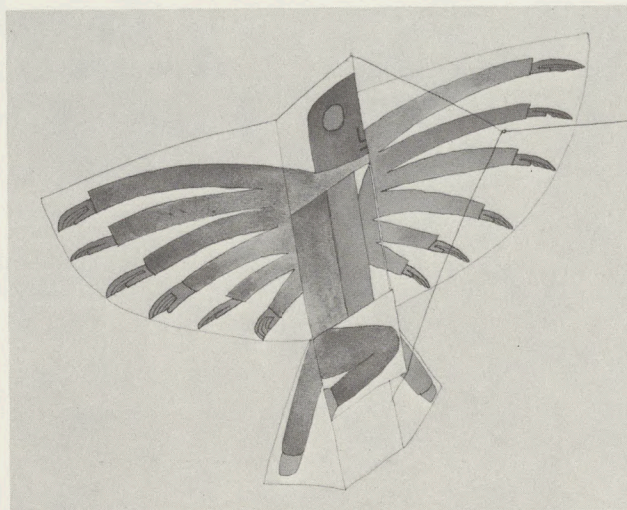
He lives near Paris and in Milan.



Flying Man

'I have made a Flying Man because I fly all day long. To fly is the only serious thing in my life. When one flies, one is free. I believe that a kite is the freest object there is. Kites have something we will never have — they can hold conversations with the wind. I miss this very much, therefore, I have made a giant kite which resembles a man so that he will come back and tell us what he has heard from the wind.'

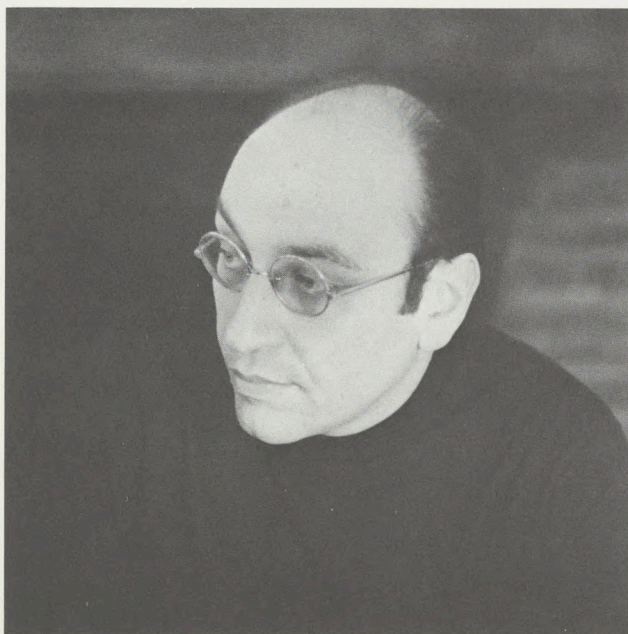
The Flying Man is made of knitted nylon — the same material used in the manufacture of the highest quality sails for boats. It is 80 inches high and 54 inches wide (220 x 165 centimeters). The rod supports are made of aluminium and plastic. The 'Man' is silkscreened onto the nylon in three colours. The total weight is 1.2 pounds (2.2 kilos).



A sketch for the Flying Man



Milton Glaser



Biography

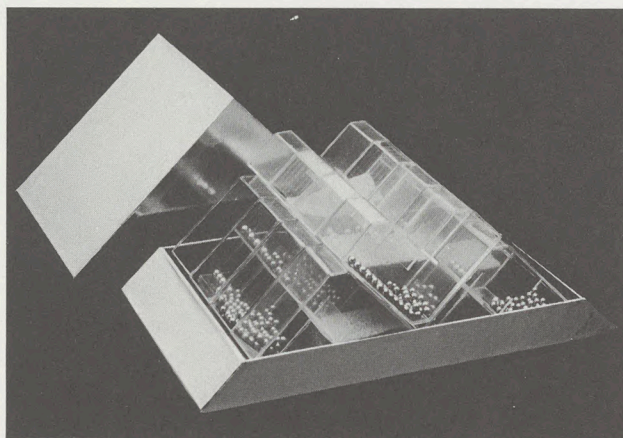
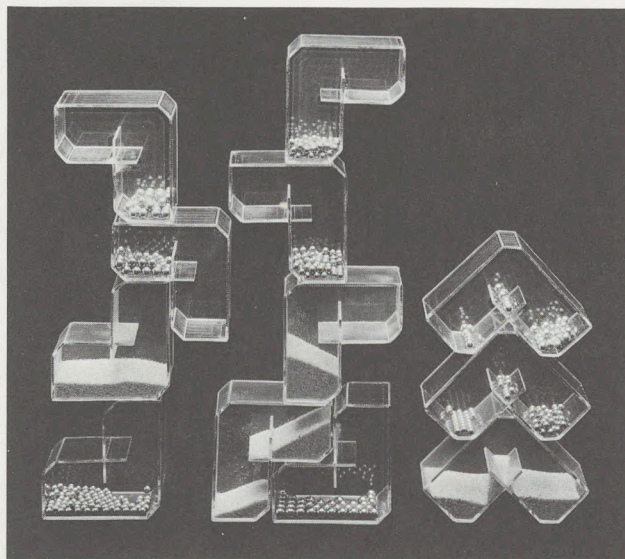
Born in New York, 1929. He studied graphic design at the Cooper Union Art School in New York and etching with Giorgio Morandi in Bologna, on a Fulbright Scholarship. In 1954 he co-founded the Push Pin Studios in New York, one of the most forward-looking organisations dealing with graphic design. Glaser teaches a course in Design and Personality at the School of Visual Arts, is design director of New York Magazine, and member of the Alliance Graphique Internationale. He has written extensively about design and is co-author of 'The Underground Gourmet', a guide to inexpensive restaurants in New York.

Glaser's graphic work has been exhibited in major museums and galleries including Amsterdam Gallery at Lincoln Center, New York, 1967; Word and Image exhibition — Museum of Modern Art, New York, 1968; Push Pin Style—Musée des Arts Décoratifs, Paris, and Musée des Arts Décoratifs, Lausanne, both in 1970; and at Castello Sforzesco, Milan, 1971. He has been awarded the St. Gaudens Medal, the Philadelphia Museum Medal, and received the American Institute of Graphic Arts Medallist Award.

In 1964 he designed Cubismo, a three-dimensional puzzle made out of 64 multicoloured plastic cubes, and in 1969 created a complete environment with sound track for a toy store, Childcraft, in New York.

Glaser has also made commercials for television and designed television graphics.

He lives in New York.



L Blocks

L Blocks are an attempt to create a new kind of building block that introduces the notion of movable weight to produce a variety of structural possibilities that conventional blocks do not offer.

The child is introduced to the concept of the cantilever as a result of seeing how a shift of weight produces balance. The sound of the moving bearings is another enrichment of the experience.

The L Blocks are made of polystyrene. The length of each segment of the L is 3 inches (7.5 centimeters). The width is 1.6 inches (4 centimeters). Six of the L Blocks are filled with steel bearings and six are filled with sand. The weight of the twelve L Block unit is 2.25 pounds (1000 grams).



Giorgio Scarpa



Biography

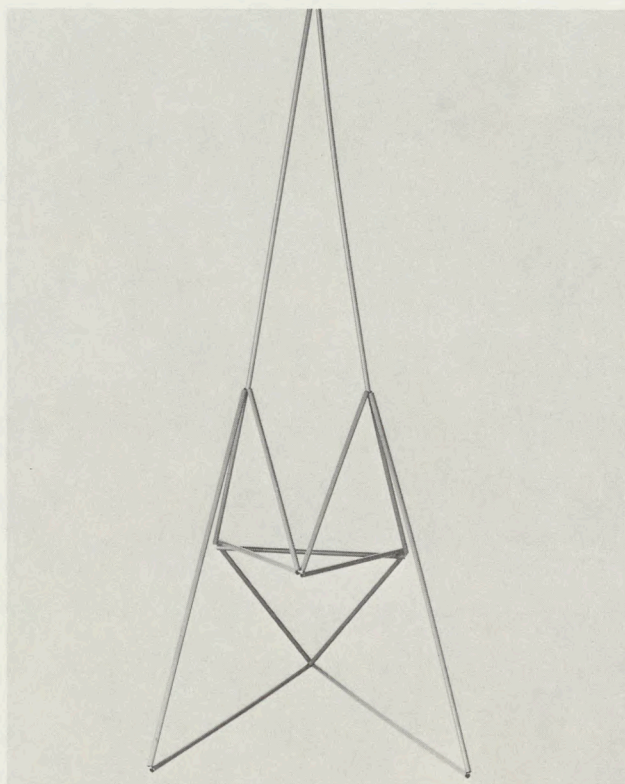
Born 1938 in Brisighella, Ravenna, and graduated at the Istituto d'Arte G. Ballardini of Faenza. Teaches Descriptive Geometry at the Istituto Statale d'Arte of Oristano, where he lives and works.

Since 1962 has been collaborating with the Cybernetics Centre of the University of Milan, which is directed by Professor Silvio Ceccato. He has been involved in research on visual perception trying to establish the characteristics and the possibilities of dynamism inherent in the various visual geometric figures.

He has also been conducting research in the field of art education and has evolved a system of what he calls 'operative didactics'. The system uses the results of analysis of mental processes in terms of operations.

For a number of years now he has been particularly interested in the possibilities of transformability of geometric figures. He believes that objects have an aesthetico-didactic function which is realised through transformable geometric figures which can be changed from their two- to three-dimensional equivalents through a continuous process of manipulation.

Scarpa calls himself a 'visual operator'. Under this title he has participated in many exhibitions, particularly those dealing with new tendencies, kinetic art, and visual research, in Europe and India.

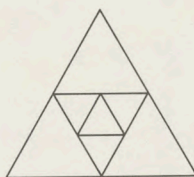


The Geoform

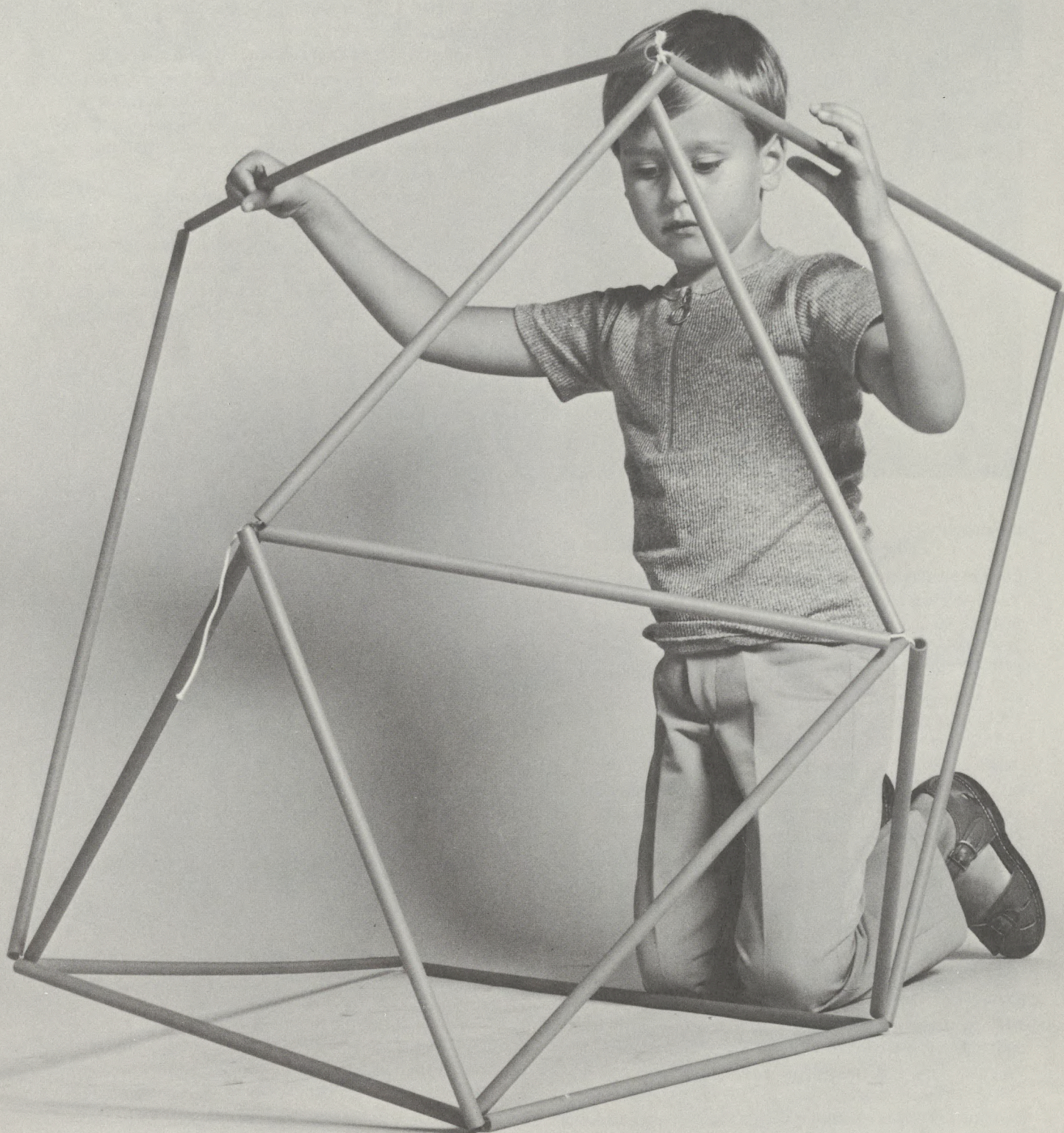
The Geoform is based on a two-dimensional geometric figure which explores the properties of a twice-trisected triangle. It was constructed as an example of projective geometry. Each side of each of the seven triangles consists of a tube. The tubes are joined together with a cord which is threaded through and tied.

The Geoform can be manipulated to achieve an amazing range of different shapes in three dimensions. At rest it looks like little more than a pile of tubes of different lengths collapsed on a table. When handled however it assumes a life of its own.

The Geoform is made of polyvinylchloride tubes which are 26 millimeters in diameter. They are of various lengths but form an equilateral triangle with 68-inch sides (170 centimeters) when fully extended. The unit weighs 1.2 pounds (.54 kilo).



When the Geoform is laid out flat on the floor this is what it looks like.



Niki de Saint Phalle



Biography

Born in Neuilly-sur-Seine, 1930. In 1933 she moved to New York, and was educated at the Convent of the Sacred Heart. In 1948 she married the American writer Harry Mathews. In 1951, the year her daughter Laure was born, she left for Europe. She began to draw and to paint and travelled to Italy and Spain.

1955 she gave birth to a son, Philippe, in Majorca.

In 1956 she had her first exhibition and began to make reliefs with plaster and objects. Since 1960 she has lived with Jean Tinguely. She then started making reliefs with paint beneath their surface, using a rifle to shoot at the works so that the paint would run and colour them.

In 1961 she showed an aggressive relief at the exhibition 'Bewogen Beweging', which toured Europe, at which visitors were supposed to throw darts. The same year she made together with friends shooting reliefs in Amsterdam and Stockholm. She also took part with Tinguely in the 'Homenaje a Salvador Dali' in the bullring in Figueras, his birthplace.

1962 she made a large shooting relief in Los Angeles, and in New York performed, with Merce Cunningham, Rauschenberg, and Tinguely, in Kenneth Koch's 'Construction of Boston'. That same year Niki made a large stand of fighting prehistoric monsters against a metropolitan background. The white shooting booth was supplied with small rotating bags filled with different coloured paints. The visitor was invited to shoot at them with a rifle. The paint splattered around and ended up on the sculpture. In the end the work was covered with colour.

In 1965 she began to make, with her daughter Laure, the first 'Nanas', which were exhibited in Paris and the USA. In 1966 she collaborated on the decor and costumes for the ballet 'L'Eloge de la Folie', by Roland Petit. In the Moderna Museet in Stockholm she constructed, with Jean Tinguely and Per Olof Ultvedt, a gigantic, reclining, 30-metre long 'Nana'. This Amazon incorporated machines, goldfish, cinemas, theatres, bars, and other things, and through her 'not so secret entrance' roughly 2000 visitors entered each day. It drew sharp reaction from the press throughout the world.

In 1967 together with Jean Tinguely she made the 'Jardin Fantastique' for the French Pavilion of the World Exhibition at Montreal, consisting of very large 'Nanas', strange animals and gigantic plants which were aggressively approached by Tinguely's machines. She also wrote a play 'Vive Moi', and made a 4-meter high 'Nana Dreamhouse'.



▲ Niki's drawings for Nono Man ►

Planned as a male doll which would come in a black vinyl box. Made of reinforced foam, it would assume any position at will. His accessories include a pair of wings, an elephant's trunk and the tail of a serpent. These are detachable and can be put on like clothes. The Nono Man is about 15 inches high (38 centimeters). It is designed to show how a simple person becomes a personage with the addition of a few accoutrements.



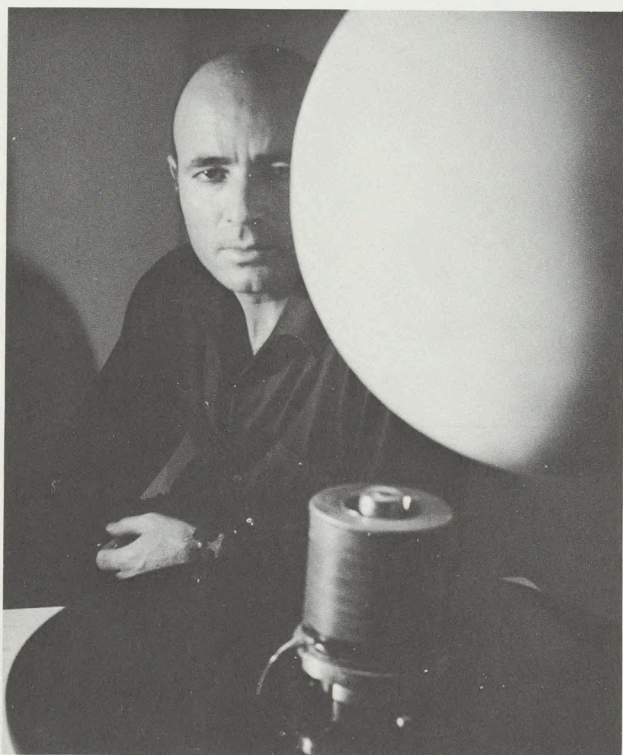
the NONO
MAN

1 foot high

wings can be
taken off.

also the
tail if
possible nose

Takis



Biography

Born in Athens, 1925. Made his first sculptures in 1946. 1954-59 lived in Paris, London, and the French Riviera. During this time he organised explosions of spherical bronze sculptures on a hillside in Attica, Athens, presented firework sculptures in the streets of Paris, made his first telemagnetic sculptures, and the first 'Signals' which were later produced as multiples in unlimited editions, and organised a manifestation called 'Anti-Gravity'.

In 1959 Takis went to America, and has since divided his time between Europe and the USA. In 1960 he presented a show called 'First Man in Space' at Iris Clert Gallery in Paris. The Poet, Sinclair Beiles, suspended in space by magnets read his poems against the atom bomb — one of which included the line: 'I would like to see all the nuclear bombs on the earth turned into sculptures'. This was followed by a show of cathode ray tubes, 'Telefota', at the Musée des Arts Décoratifs in 1961. In 1963 he held an exhibition of vibrating sculptures and the following year, of musical sculptures, both in Paris, and in 1968 of 'Hydro-dynamic sculptures' in Boston. 1968-69 Takis was a fellow at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology.

In 1969 he was involved in the art workers movement in New York which demanded certain rights from the city's museums. The range of Takis's magnetic sculptures have included the following:

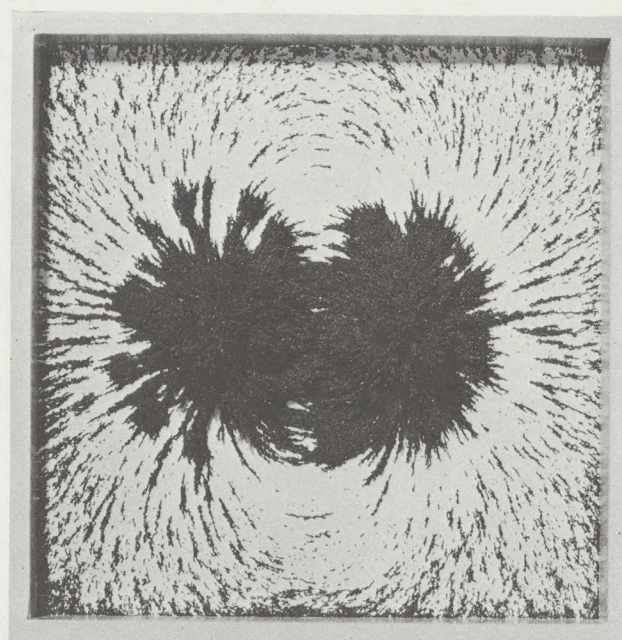
'Anti-Gravity', in which the spectator participates by throwing nails at a wall. When the nails reach the magnetic field they are deflected and seem to disappear into chaos.

When they finally hit the wall, the impact creates a fascinating sound.

'Magnetic Fallout' — the predecessor of the 'Magnetic Sandbox': With assistance from nature, the spectator creates his own patterns within magnetic fields.

'Hydro-Magnetics': A liquid is moulded into strange shapes by the spectator with the aid of magnets.

'Magnetic Fields': Scores of small signals respond in rhythmic patterns to magnetic forces set in motion by the spectator.

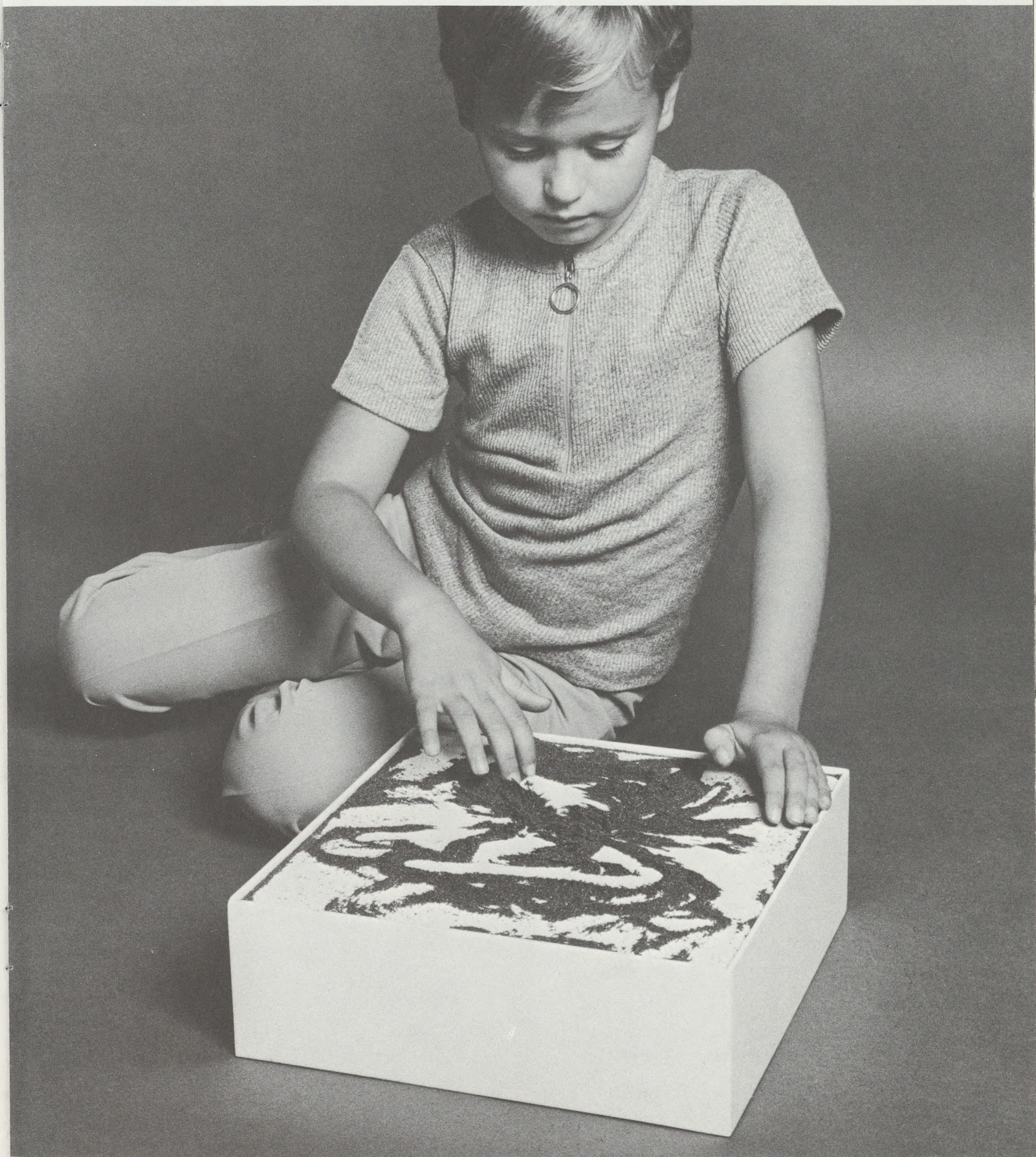


Magnetic Sandbox

The toy belongs to Takis's sculptures in the series 'Magnetic Fallout'. Its purpose is simply to enable those experimenting with it to have experience of magnetic fields.

In connection with his magnetic sculptures Takis wrote: 'My intention is not to make something complicated; for me, just a piece of magnet and a nail floating there can make me meditate. So I don't need to make any atomic reactor. My attitude towards scientists is one of great respect, and I wish them to feel the same respect towards artists today, and break this isolation, which has lasted for centuries. I wish there would be a much closer contact between artists and scientists - a much, much greater contact. So my intention is not complicated at all. On the contrary, it is to find the most simple means possible. Of course, a nail next to a magnet doesn't say a lot, but to me it says already very much — floating, I mean.'

The dimensions of the Magnetic Sandbox are 4 x 12 x 12 inches (10 x 30 x 30 centimeters). It is covered in the finest formica and weighs 5 pounds (2.2 kilos). The sand is steel.



John Wood



Biography

Born in Bath, 1945. Studied at St. Alban's School of Art and Manchester Polytechnic, where he gained a first class honours degree in Fine Arts. In 1969, he spent a year doing research at the Institute of Advanced Studies in Manchester. He has always been interested in linguistics and acoustics. He has devised personalized cybernetic systems including an 'electronic novel' and various sound machines. Wood has exhibited in several galleries in England and participated in the Edinburgh and Bradford Festivals. He is visiting lecturer at several art colleges and polytechnics. For one year he was consultant to Design Animation Limited in London, working on a range of educational electronic toys. He is now collaborating with two colleagues on research for the design of a domestic life-support eco-garden.

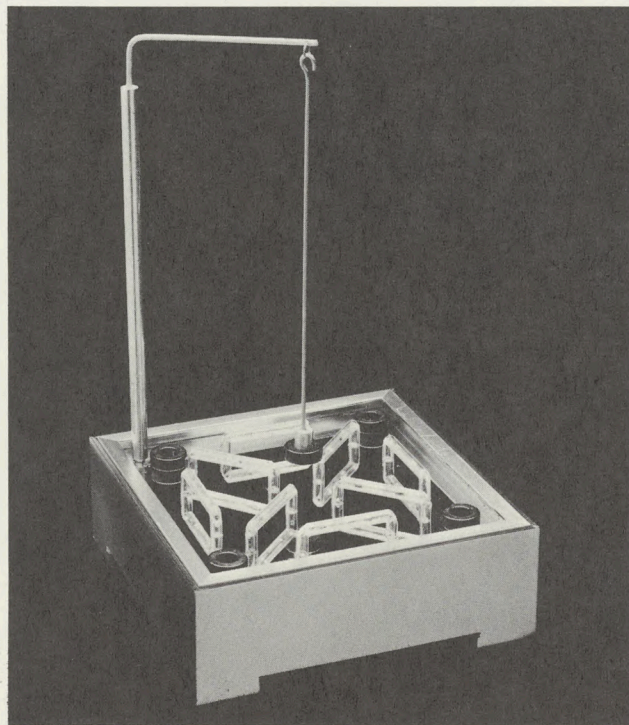
The Electronic Tune Doodler

'The Electronic Tune Doodler' is a musical toy which can be 'programmed' to play simple melodic variations. A magnetic pendulum performs splendid acrobatics over a force-field of magnets which can be arranged at will, and thereby chooses from a large range of possible tunes. Each magnet either repels or attracts the pendulum depending on which magnetic pole faces uppermost (the unlike poles attract one another, but the like poles resist each other), so that it is possible to predict the pendulum's path.

'Each time the pendulum passes over a magnetic switch it operates the electronic sound circuit. Each switch gives its own special note. If a magnet is placed near to a switch and the pendulum approaches, it may operate the switch and

cause it to 'lock in', and play other notes over the top of it. It may also produce a note which is the result of several switches being operated simultaneously. Thus a wide range of sound is possible. No battery consumption occurs unless one or more of the magnetic switches are in use.'

The Electronic Tune Doodler is a complex magnetic and electronic device. It is principally made from polished and satin-finish aluminium. The dimensions are 15 x 7.2 x 7.2 inches (38 x 18 x 18 centimeters). The retractable steel rod is 12 inches (30.5 centimeters) long. The swing arm and retractable rod are made of aluminium. The unit weighs 2.2 pounds (1 kilo).

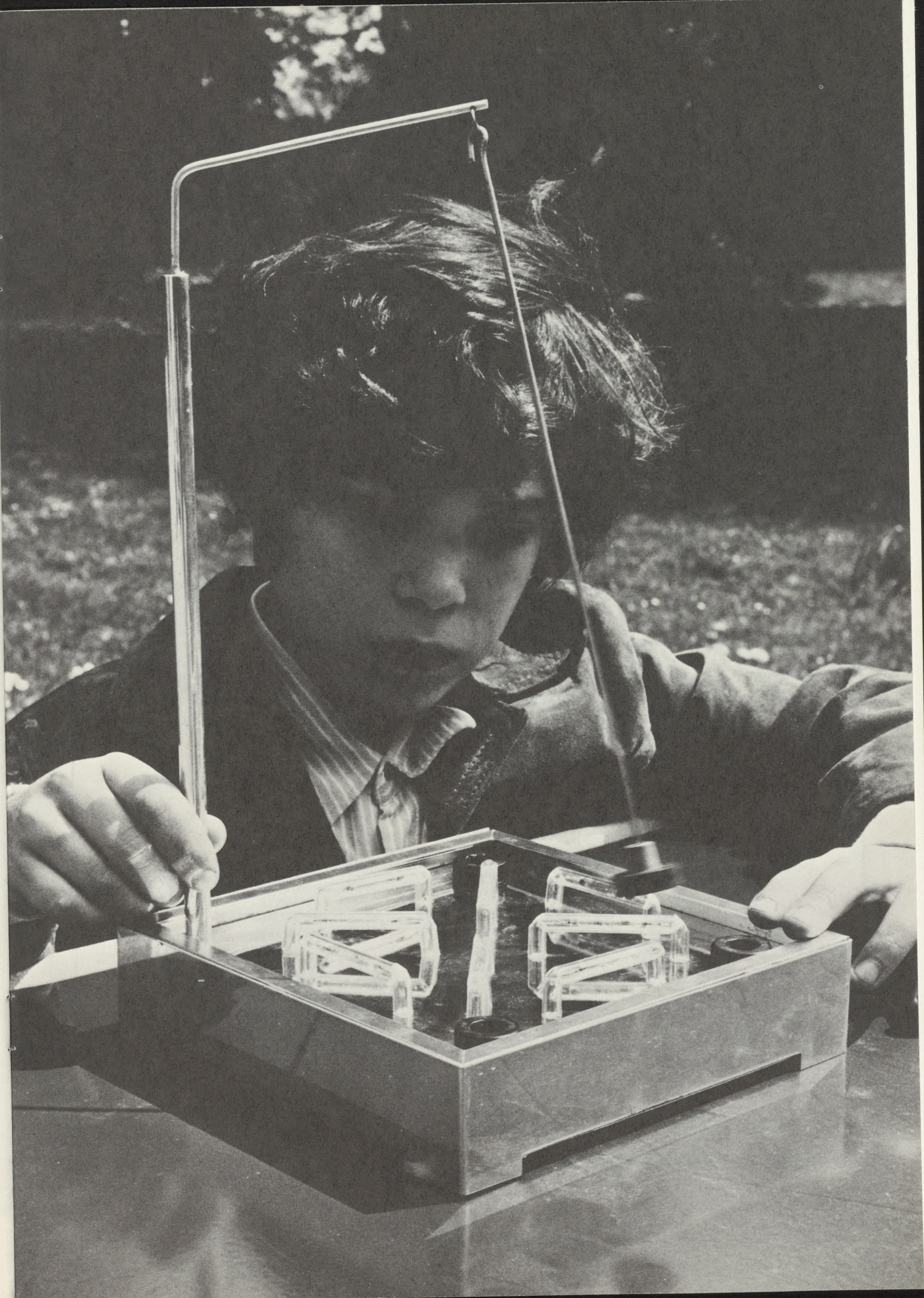


How the Tune Doodler works

The sounds come from a loudspeaker and solid-state oscillator of John Wood's design (featuring a 'Bootstrap' amplifier) which runs off a standard 9 volt dry battery (pp3).

The transparent 'bridges' on the steel plate contain tiny magnetic switches called 'reed switches'; they are hermetically sealed and have gold contacts. These complete a circuit when the magnetic pendulum passes near to them, producing musical tones. The whole system is designed only to take current from the battery when sounds are generated, in this way eliminating the need for an 'on-off' switch.

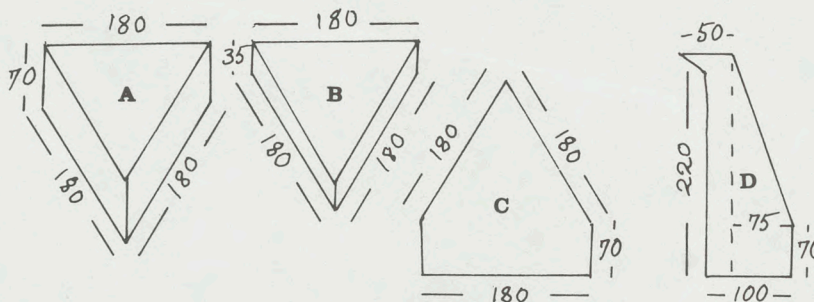
The powerful ceramic magnets may be placed on the steel plate to 'bias' the switches and hold certain notes on for longer than others; they also increase the range of sounds by giving a greater number of switching combinations.



DISPLAY UNIT FOR TEN TOYS BY ARTISTS

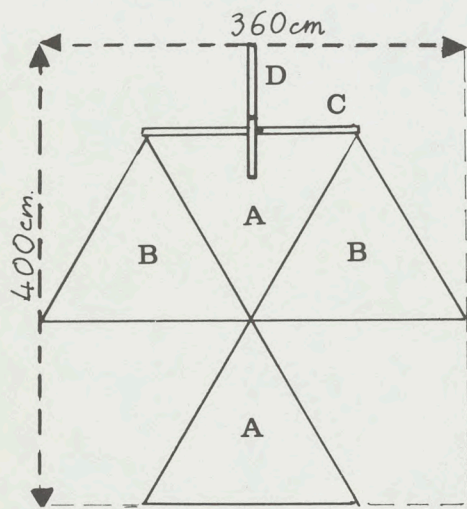
SECTIONS OF THE DISPLAY UNIT

- 2 boxes **A** (black top, white sides)*
- 2 boxes **B** (red top, white sides)
- 1 flat shape **C** (blue front, white back)
- 1 flat buttress **D** (all red)



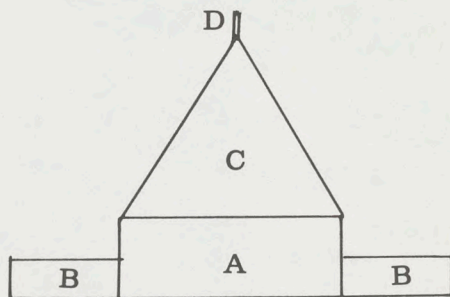
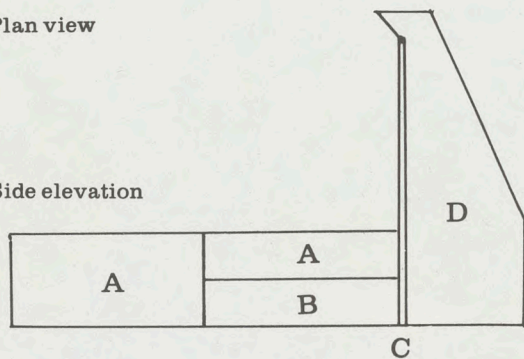
*Alternatively, the whole display unit painted white.

all measurements in centimetres



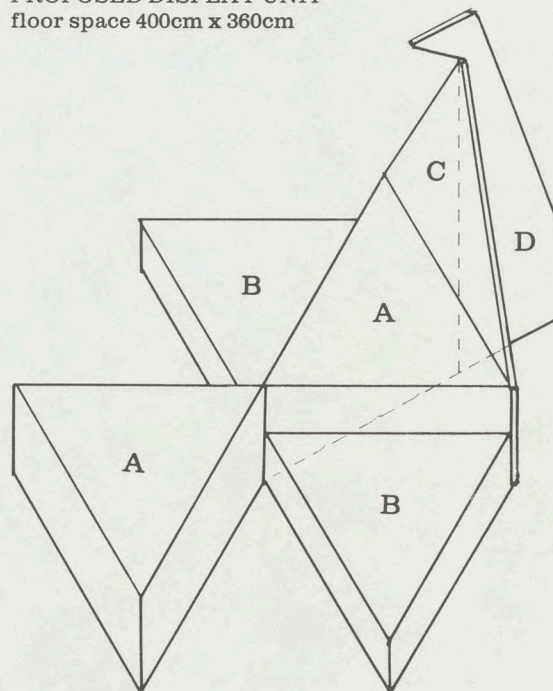
Plan view

Side elevation

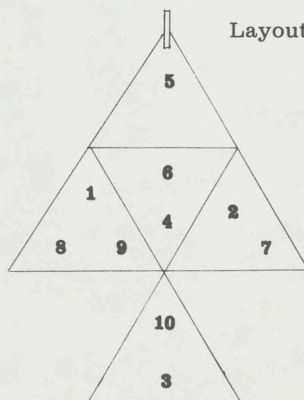


Front elevation

PROPOSED DISPLAY UNIT
floor space 400cm x 360cm

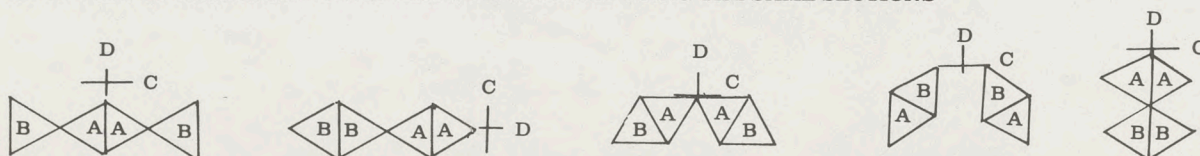


Layout of the toys



- BIRD HABITAT**
- HAMSTER HABITAT**
- THE WHITE BOOK**
- THE MONEY-BOX**
- THE FLYING MAN**
- THE GEOFORM**
- MAGNETIC SANDBOX**
- ELECTRONIC TUNE DOODLER**
- L BLOCKS**
- NONO MAN**

PLAN VIEW OF ALTERNATIVE DISPLAY POSSIBILITIES USING THE SAME SECTIONS



Some museums showing Toys by Artists 1972/73

Argentina	Buenos Aires	Centro de Arte y Comunicación
Australia	Melbourne Perth	National Gallery of Victoria Western Australian Art Gallery
Austria	Linz	Neue Galerie der Stadt Linz
Canada	Edmonton, Alberta Halifax, Nova Scotia Toronto, Ontario Vancouver, British Columbia Winnipeg, Manitoba	Edmonton Art Gallery Anna Leonowens Gallery, Nova Scotia College of Art and Design Art Gallery of Ontario Vancouver Art Gallery The Winnipeg Art Gallery
Colombia	Bogota	Instituto Colombiano de Cultura
France	Bordeaux Paris	Galerie des Beaux-Arts Musée des Arts Décoratifs
New Zealand	Auckland	City of Auckland Art Gallery
Norway	Blommenholm	Sonja Henies og Niels Onstad Stiftelser
Poland	Łódź Warsaw	Muzeum Sztuki w Łodzi Galeria Współczesna
Puerto Rico	Ponce	Museo de Arte de Ponce
South Africa	Cape Town	South African National Gallery
Spain	Madrid	Museo Español de Arte Contemporáneo
Switzerland	Lausanne	Musée des Beaux Arts
United Kingdom	Birmingham Bristol Edinburgh London	Birmingham Museum and Art Gallery City Art Gallery Scottish National Gallery of Modern Art Institute of Contemporary Arts
United States	Baltimore, Maryland Berkeley, California Boston, Massachusetts Columbus, Ohio Fort Worth, Texas Hartford, Connecticut Houston, Texas Indianapolis, Indiana Los Angeles, California Louisville, Kentucky Miami, Florida New Orleans, Louisiana New York, New York Oklahoma City, Oklahoma Portland, Oregon Richmond, Virginia Salt Lake City, Utah Seattle, Washington Sheboygan, Wisconsin Tulsa, Oklahoma Washington, D.C.	The Baltimore Museum of Art University of California Art Museum Museum of Fine Arts Huntington Gallery Fort Worth Art Center Museum Wadsworth Atheneum The Contemporary Arts Museum Indianapolis Museum of Art Los Angeles County Museum J.B. Speed Art Museum Miami Museum of Modern Art New Orleans Museum of Art The Brooklyn Museum Oklahoma Art Center Portland Art Museum Virginia Museum of Fine Arts Salt Lake Art Center Charles and Emma Frye Art Museum John Michael Kohler Arts Center Philbrook Art Center Corcoran Gallery of Art
Uruguay	Montevideo	Museo Nacional de Bellas Artes
West Germany	Cologne Hamburg Hanover	Kunstgewerbemuseum der Stadt Köln Kunsthalle Kestner-Gesellschaft
Yugoslavia	Belgrade	Musée des Arts Décoratifs

Bonnier International Design

Toys by Artists

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Graphic Design Milton Glaser, New York and Hannah Oorthuys, London

Design of Display Unit Franciszka Themerson, London

Still Photography Barnett Studios

Photography with children Armen Kachaturian and Steven Wise

Project Coordination Barry Cronan

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Marcel Lefranc, Jay Leary, George Levitt, Arthur Lipper III,
Bruno Munari, Jean Pierre Tuil, Joan Wilkins, Dudley Wright.



Some of the stores offering Toys by Artists

CANADA

Montreal

La Boutique
Pour l'instant designs inc.
1628 Ouest, rue Sherbrooke

Toronto

Art Gallery of Ontario
Grange Park

ENGLAND

London

Designers Guild
277 Kings Road
Liberty & Co., Ltd.
Regent Street

FRANCE

Paris

Alain Dham Inventions
130, Rue de la Pompe

Ali Baba

29 Avenue de Tourville

Au Printemps

64 Boulevard Haussmann

La Boutique d'Auteuil

42 Rue d'Auteuil

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La Gadgeterie

Rue George Bizet

Integral Design

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Jean Luce

31 Rue de la Boetie

Roche-Bobois

197 Blvd. Saint Germain

52 Avenue de la Grande Armee

92 Blvd. de Sebastopol

18 Rue de Lyon

La Souris Verte

47, Rue de Berri

Francoise Thibault

1 Rue Jacob

Vive la Vie

70 Rue de la Victoire

Strasbourg

Bobois & Roche

19 Rue des Halle Barbes

ITALY

Milano

Artforum
Via Turati 3

Galleria BLU

Via Senato 18

Torino

Galleria d'Arte

Via S. Francesco de Paola

SWEDEN

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1 West Washington Street

Kansas City, Missouri

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211 Nichols Road

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Little Rock, Arkansas

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510 Main Street

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1612 St. Charles Ave.

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Lexington Ave. at 60th Street

Bonniers

605 Madison Avenue

Museum of Modern Art

11 West 53rd Street

Oklahoma City, Oklahoma

Hightower's

105 North Hudson

Omaha, Nebraska

Afternoon Shop

260 Italia Mall

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2200 Dodge Street

Philadelphia, Pennsylvania

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